DOCUMENT RESUME

ED 203 851 IR 009 428

AUTHOR Burkhauser, Jude; Bensen, Donna
TITLE Humanities Programming: The Nuts and Bolts.
INSTITUTION New Jersey State Dept. of Education, Trenton.
SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE 80
NOTE 53p.; Ways of Knowing: The Humanities in New Jersey.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Financial Support; Grantsmanship; *Humanities; Librarians; Library Services; *Program Development; Program Evaluation; Program Guides; *Programs; Publicity; *Public Libraries; Questionnaires

ABSTRACT

This program packet is designed to introduce humanities program planning and implementation to the public librarian. It provides models for publicity and promotional materials, directs libraries to humanists and humanities resources, introduces grantsmanship concepts, provides a pathfinder to funding sources, and suggests a formula for program resource development. Perspectives on humanities programming are discussed, and steps in the design of library humanities programs are detailed, including the development of program evaluation questionnaires. Sample questionnaires are provided, and a bibliography lists 24 references. (FM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED203851

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

HUMANITIES PROGRAMMING:
THE NUTS AND BOLTS

Fred G. Burke
Commissioner of Education

Prepared by
Ways of Knowing: The Humanities in New Jersey
a project of the
New Jersey State Library,
Library Development Bureau

Ways of Knowing was funded by the
National Endowment for the Humanities

Barbara Weaver
Assistant Commissioner of Education

Written by
Jude Burkhauser
Donna Bensen

New Jersey State Department of Education
225 West State Street
Trenton, NJ 08625

1980

WAYS OF KNOWING . . . THE HUMANITIES IN NEW JERSEY
Presented by the New Jersey State Library and the National Endowment for the Humanities

KNOWING HUMANITIES IN NJ

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
L.F. Price
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

IR009428

ACKNOWLEDGEMNTS

Henry J. Michniewski, Head
Library Development Bureau

PROJECT OFFICERS

Richard Colucci, Consultant
Library Development Bureau

Vianne Connor, Consultant
Library Development Bureau

PROJECT STAFF

Jude Burkhauser, Coordinator
Donna Bensen, Assistant Coordinator
Ruth Pallante, Project Secretary

PROJECT CONSULTANTS

Elizabeth Brown, Costume Historian
June Bove, The Hermitage Museum
Thomas Gunning, State University of New York
Robert E. Lee, Essex Film Club
Charles Musser, Museum of Modern Art
Paul Spehr, Library of Congress
David Keller, New Jersey Poets and Writers
Rod Tulloss, US 1 Poets Cooperative
Cleopatra Mathis, New Jersey Poets and Writers
Madeline Bass, New Jersey Poets and Writers

PROJECT PLANNERS

Dr. Gerald Enscoe, Staockton State College
Dr. Kenneth Mailloux, New Jersey State Museum
Dr. Charlotte Glickfield, Cumberland County Community College
Steve Wechtler, Fort Lee Public Library
Sharon Karmazin, East Brunswick Public Library
Leslie Burk, Ocean County Library
Maureen Korp, City Demonstration Agency, City of Trenton

TABLE OF CONTENTS

I. HUMANITIES PROGRAMMING PERSPECTIVES

*For Everyman (and Woman)...Why Humanities Programming?.....1
*Why Bother?.....3
*Ways of Knowing: The Word.....7
*But What Does It Really Include?.....8
*What Is a Humanist?.....9
*What Is the NEH?.....10

II. LIBRARY PROGRAM MECHANICS

*6 Classic Excuses for Not Doing Library Programming.....13
*Why Bother?.....14

Humanpower:

*Your Best Resource: The Community.....17
*The Community Survey.....17
*The Individual As Resource.....18
*The Organization As Resource.....19
*Consider Your Assets.....20
*The Resource File.....21
*Model for a Resource Questionnaire.....22
*Organization Resources.....23
*Resource Search.....24
*Program Mailing List.....25

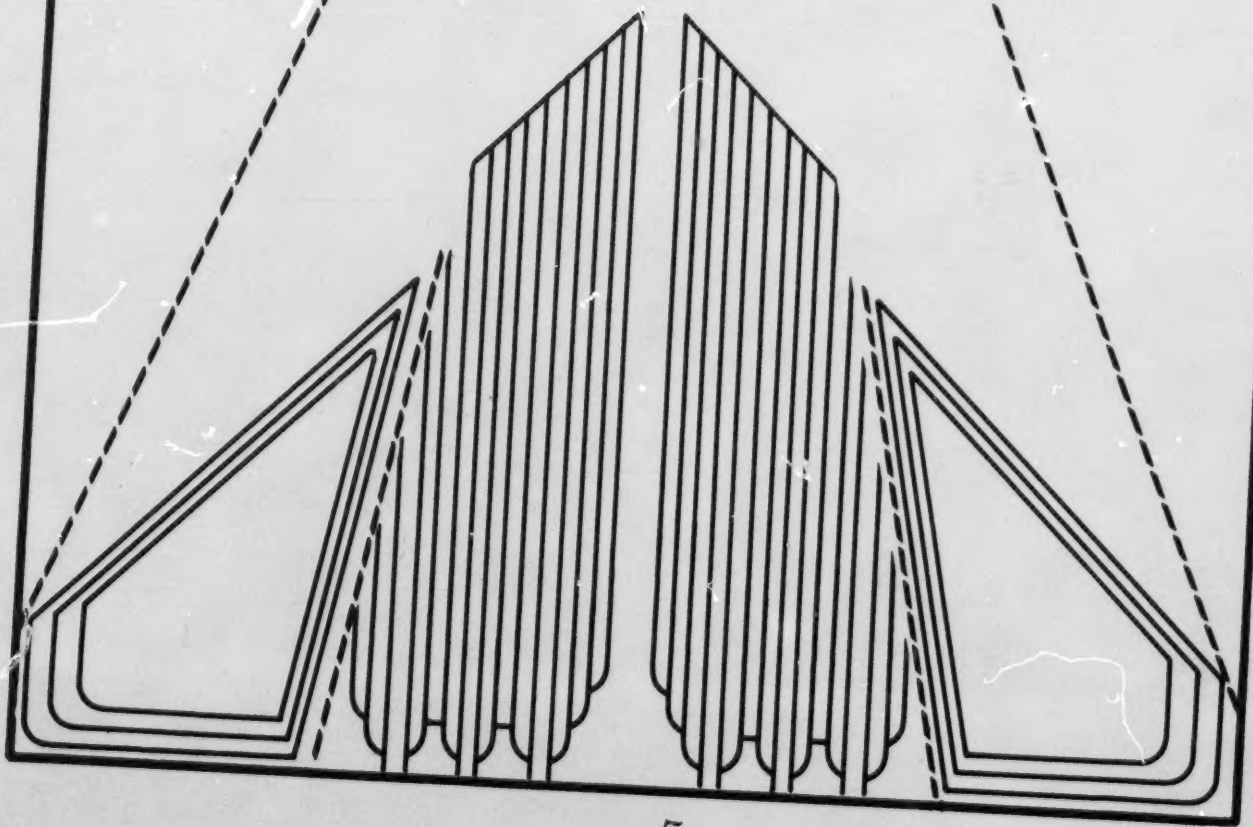
Program Design:

*Library Programming Checklist.....29
*The Planning Meeting.....30
*Program Design: Scope and Format.....31
*Approval of the Program Plan.....35
*Selecting Program Participants.....35
*Selecting Program Materials.....37
*Developing In-House Promotional Materials.....38
*Developing Evaluative Techniques.....40

III. SOURCES

IV. NOTES

HUMANITIES PROGRAMMING perspectives



For Everyman (and woman) . . . Why Humanities Programming?

> In an era when we must contend with superheroes who are by and large "bionic" and with baseball games which are played on minicomputers instead of a sunlit diamond, Ways of Knowing, it was hoped, would remind both man and womankind that HUMANKIND was the root of the equation, the "Spring and All" of our society.
>
> -Jude Burkhauser

The recent information explosion has greatly expanded the traditional role of the public library. To ensure its place in the contemporary world, the public library must fulfill its commitment to provide every individual with access to the record of human experience, not only through book collections, but also through programming tools in their most alluring forms such as exhibits, speakers and events.

In the last four years the National Endowment for the Humanities has awarded over $2.3 million for pilot projects in library humanities programming throughout the country. In 1978 the New Jersey State Library received a $70,000 award for Ways of Knowing: The Humanities in New Jersey, a project designed to provide pre-packaged humanities exhibits and programs to that state's public library community. Ways of Knowing was one of the first projects funded by the Endowment to develop exhibit packages complete with graphics, books, films, material culture (realia) and bibliographies and to provide speakers with expertise on each exhibit theme.

An outgrowth of the Ways of Knowing project, this program packet is designed to introduce humanities program planning and implementation to the public librarian. It will provide models for publicity and promotional materials, direct libraries to humanists and humanities resources, introduce grantsmanship concepts, provide a pathfinder to funding sources and suggest a formula for program resource development.

The National Endowment for the Humanities has committed itself to the proposition that humanities programs are uniquely suited to the public libraries of the nation, so it is important that public librarians be involved in the development of programming in the humanities.

The humanist, in the shape of priest, poet and philosopher, has been top dog since the beginning of history; now for the first time, he finds that the scientist, the doer and not the thinker, is supplanting him in positions of power and esteem. It has taken a long time to free ourselves from the domination of Plato and his successors, but it appears that the pendulum has swung back. The danger is now that it may swing too far, and part of the responsibility of librarians must be to guard against this.

-D.J. Foskett in Science, Humanism and Libraries

Why Bother?

> Although the mission of the public library today has its roots in the society of the past, the milieu in which the public library now functions demands shifts of emphasis radical in degree if not in kind.
> --from A Mission Statement for Public Libraries

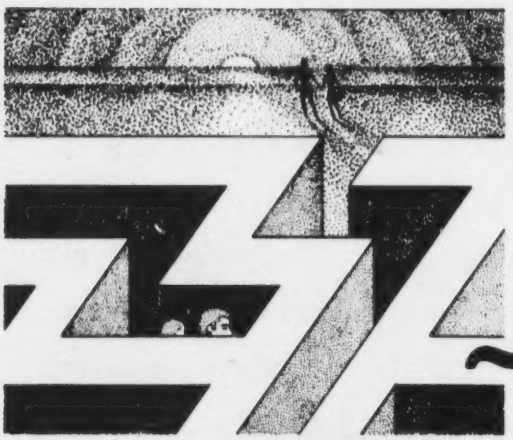
Belief in the value of library programming stems from a belief that the library is the nucleus for change and growth in the individual and in society as a whole. Life is an independent study; the library is the campus of the independent student. Enrichment of that environment with programs that will stimulate growth is essential. We cannot deny that our society is moving away from the printed word and rushing headlong toward other media which convey ideas. We should not shrink from the challenge posed to libraries and librarians to adopt additional methods of communicating a love of ideas to their patrons.

> What becomes of me has never seemed to me important, but the fates of ideas living against the grain in a nondescript world have always held me breathless.
> --William Carlos Williams in The Autobiography

When the headquarters of a large county library system hatched and raised a batch of chicks in the center of the library, a patron inquired: "What's that smelly chicken doing in the library?" While many public librarians are engaged in promoting fulltime programming, this sentiment reflects the philosophy of others in regard to public library programming.

In answer to the patron's question and to the questions of the profession as a whole, the message must be shouted that public library programming is a valid enterprise. It is in the best interests of the institution; it is a vital service and one that deserves passionate attention as an educational

and promotional tool. Such a tool can help mold the image of the public library as a LIVELY, DYNAMIC LEARNING ENVIRONMENT where ANYTHING can happen!



Getting Outside (GOing) is absolutely essential for lively libraries. The greater the influx of new ideas and new people, the greater the possibility we will remember who we are, and why we are in the library.
-Virginia Baeckler and Linda Larson in GO, PEP, AND POP! 250 Tested Ideas for Lively Libraries

For many years the Public Library Association of ALA has prepared and published standards for public libraries. These have been used by public library management to justify budget requests and to guide self-appraisal. The profession has used the standards as a basis for library development, for improving the delivery of library services and especially for developing its concept of public library systems.

The Public Library Mission Statement and Its Imperatives for Service was published in 1979 by the PLA to provide a transition from the old guidelines to a new approach to library standards:

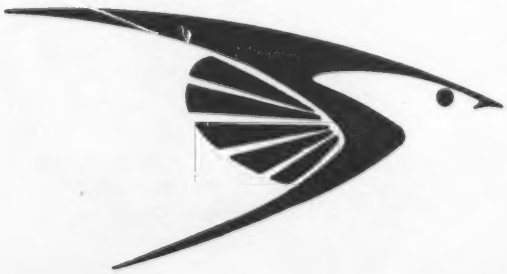
> In its nineteenth-century beginnings the American public library was an agency structured to respond to certain basic societal needs. In the twentieth century, changes have occurred in society which suggest altered views of the mission of the public library and correspondingly in the structure of its services...Access now implies innovative, imaginative delivery techniques which overcome geographic, educational, physical and psychological barriers, as well as convenient location and schedule.

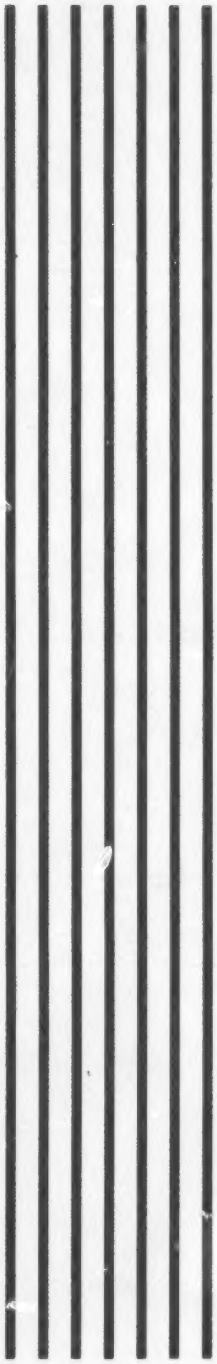
Looking toward the development of a public library which would effectively meet the new demands of its populace, the Mission Statement offers this concept of the "ideal":

> If one were to invent an information agency to respond to the social needs of today, that new agency would neet to...collect, translate, and organize the human record on all intellectual levels in many packages, print and nonprint... conduct a vigorous program of dissemination which would include group activities designed to foster interpersonal dialogue...package and present the human record to allow easy access for people previously excluded by lack of education, lack of language facility, ethnic or cultural backgrounds, age, physical or mental handicaps, and apathy.

Public library programming which includes exhibits, speakers, performances, bibliographies and exposure to verbally and visually translated ideas can provide this new access to the public library user.

There IS good reason to spend time with programming, not only for its educational value, but for its valuable PR punch as well! What better way to advertise your library's product, information, than with unusual, attractive and stimulating FREE programs?





WHAT ARE THE HUMANITIES?

the humanities, a. the study of classical languages and classical literature. b. the Latin and Greek classics as a field of study. c. literature philosophy, art, etc. as distinguished from the sciences. d. the study of literature, philosophy, art, etc.

humanism, n. 1. any system or mode of thought or action in which human interests, values, and dignity predominate. 2. devotion to or study of the humanities. 3. (sometimes cap.) the studies, principles, or culture of the Humanists. 4. Philos. the pragmatism of F.C.S. Schiller, emphasizing the idea of creative individual thought as the basis of personal truth.

humanist, n. 1. a student of human nature or affairs. 2. a person having a strong interest in or concern for human welfare, values, and dignity. 3. a person devoted to or versed in the humanities. 4. a classical scholar. 5. one of the scholars of the Renaissance who pursued and disseminated the study and understanding of the cultures of ancient Rome and Greece, and who emphasized secular, individualistic and critical thought. 6. a person who follows a form of scientific or philosophical humanism.

--Random House Unabridged Dictionary

" HUMANITIES
humanities
humanities
humanities
humanities
humanities
HUMANITIES
humanities
humanities "

WAYS OF KNOWING: THE WORD

Perhaps one of the most difficult phrases anyone can say is, "I don't know." Some librarians may find any intellectual shortcoming, any gut-level, honest-to-Dewey imperfection intolerable. To admit lack of knowledge or understanding is difficult. Many people, including some librarians, do not understand the meaning of the word humanities.

Before humanities programming can be attempted, the word will have to make sense. It will have to lose its umbrella definition and take on a clear and recognizable form.

Humanities is derived from the Latin humanus which means human, cultured, refined. In today's world the Humanities attempt to integrate what we learn and to offer a connected view of the whole that produces a habit of mind eager to entertain the free play of ideas, disciplined to compare and to relate them, able to grasp how the different branches of learning bear upon one another.

> Humanity, the greatest natural resource we have, has developed ways of knowing about the world in which we live through perception, conception, understanding and reasoning.
> --Why Study the Humanities?, Rutgers University, Newark

The focus of the Humanities is on ideas, on the ability of humans to make choices and value judgements. One of the central concerns of the Humanities is the meaning and purpose of human life and relationships - in contrast to the sciences which concentrate on describing and measuring physical self and environment or the arts which focus on the products of creative skills.

The National Endowment for the Humanities Program Guidelines describe the Humanities in the following excerpts:

According to the act which established the National Endowment for the Humanities, the humanities include the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history and criticism of the arts, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, social and political theory, international relations, and other subjects concerned with questions of value rather than with quantitative or clinical studies.

But What Does It Really Include?

An article from the New Jersey Committee for the Humanities newsletter, Humanitems, May 1980, gives statistics for the types of humanities projects which have been funded in New Jersey and provides some concrete examples of what the humanities include.

*Disciplines invoked:
- HISTORY
- SOCIOLOGY
- LITERATURE
- PHILOSOPHY
- ARTS CRITICISM

*Frequently cited topics:
- GOVERNMENT
- WOMEN
- THE ENVIRONMENT
- URBAN ISSUES
- MINORITIES
- HISTORIC PRESERVATION
- THE FAMILY
- FOLKLORE
- ENERGY

*Specific projects:
- THE PINE BARRENS
- FAUST
- THE NJ BARRIER ISLANDS
- GAMBLING
- ITALIAN AND HISPANIC ARCHITECTURE
- POPULISM
- IMAGES OF THE AMERICAN INDIAN ON FILM

What Is a Humanist?

A humanist is a scholar involved in teaching or researching a specific humanities subject, usually in an academic setting. A person who has devoted his/her life to the study and application of the humanities is also a humanist. A humanitarian is not a humanist. The humanitarian is devoted to human welfare and services and is not necessarily a scholar or teacher trained and professionally involved in one or more of the humanities disciplines.

> Most humanists are...provokers of discussion, stimulators of reasoning. They do not often see issues in black/white terms; after all, they are professional explorers of the grey area. They:
>
> * compare the past with the present
> * ask the right questions
> * separate fact questions from value questions
> * demonstrate that the "right" action depends upon values
> * show the importance of some things that have no practical value
> * point out the need for making decisions based on value judgements
>
> - North Dakota Committee for the Humanities

Humanists are lovers of ideas. They are individuals who can foster discussion on pertinent issues and provide expertise in their subject as well as stimulate the growth of ideas in the humanities.

NEH

WHAT IS THE NEH?

The National Endowment for the Humanities is an independent federal grant-making agency created by Congress in 1965 to support projects of research, education and public activity in the humanities. Its establishment came in response to an increased awareness on the part of educators, legislators and the general public that the Humanities required sustained and widespread federal support.

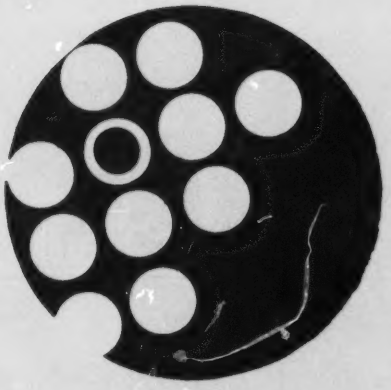
The Public Programs Division of the NEH supports activities which promote understanding of the humanities through programs conducted by cultural institutions such as libraries, museums and historical organizations. All of these programs share the following characteristics:

> Grants are for specific projects of limited duration, not for continuing programs or general operating expenses.
>
> Projects in all areas of the division are intended for the general public, especially for out-of-school adults.
>
> Each program area encourages projects which will reach a wide audience. Modest projects of very local impact are usually more appropriate for consideration by local funding sources such as the state humanities committees.

The Endowment seeks to stimulate library use through the funding of thematic programs, exhibits, media, publications and other library activities. Library Program awards range from $5,000 to $200,000 and will probably fund 40-50 projects annually. Public libraries, academic and special libraries, state libraries and library associations are all eligible. For further information contact:

Assistant Director
Public Library Programs
Mail Stop 406
National Endowment for the Humanities
Washington DC 20506

neh **NEH** NEH



Library

Progam

Mechanics

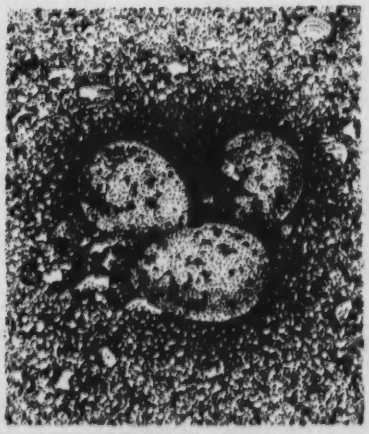
6 Classic Excuses for Not Doing Library Programming

- NO TIME, NO MONEY
- HAVE NEVER DONE IT BEFORE
- DON'T KNOW WHERE TO BEGIN
- NO ONE WOULD COME
- WE TRIED ONCE AND IT WAS A FLOP
- WE HAVEN'T THE SET UP FOR IT

Do you identify with any or all of the above excuses? If you do, this is for you. Whether you have been disappointed by past efforts or just afraid to try, here are some suggestions that could work for you.

Even if you are a programming veteran, this manual might offer some helpful suggestions. Collected here are tips on how to interest individuals and community groups in sharing the work of programming, hints on how to plan, produce, and publicize as well as enjoy your programs. You may expand or modify these suggestions to suit your particular needs.

You CAN do library programming. It is work, but if you master the mechanics of planning and promotion you will find quality programs can be produced with little time and effort.



WHY BOTHER?

Library programs can:

* attract new users;
* increase community awareness of the library and its services;
* help the library become a center for community activities such as cultural meetings, poetry readings, art exhibits or musical performances;
* alert artists, writers and scholars to the fact that the library is open to their participation as "living resources";
* make the library an active participant in coordinating community resources by linking museums and a variety of cultural and social organizations with the library;
* help the library meet the community's need for a public forum where issues and problems can be discussed and ideas exchanged;
* focus community attention on a particular issue or idea and inspire action through its presentation of information on various issues and topics;
* inspire individuals who use the library to further their education through independent study.

Libraries are uniquely suited to the presentation of community programs as one of the few centers accessible to all members of the community. The library serves no special interes group and belongs to all citizens.
--National Endowment for the Humanities

Blank page does not film

Human-

Power

YOUR BEST RESOURCE ☞ THE COMMUNITY

The greatest resource a library has is its own community. Individuals and organizations within the community are valuable sources of program ideas and support. The library's response to the community's concerns and interests will result in programming which can involve individuals and organizations to assist in the planning and implementation.

THE COMMUNITY SURVEY

A community survey can provide a perspective from which you may design programs that will successfully respond to the needs of your particular community. The following questionnaire was developed by the Southwestern Library Association Humanities project. Modify it wherever you feel it is necessary. The purpose of a questionnaire of this type is merely to provide a focus for considering the characteristics of the community.

- ✔ What are the major businesses or industries?
- ✔ What dominant groups make up the population?
- ✔ What are the ages and characteristics of the population?
- ✔ What leisure time activities are available?
- ✔ What is the general education level of the population?
- ✔ What economic, social or political trends are presently affecting people in your town?
- ✔ What is the town's relation to other communities in the state?
- ✔ What is its historical background?
- ✔ What are the present economic conditions?
- ✔ What are the major cultural and religious influences?

The Individual As Resource

Each patron of your library is a unique individual with talents, hobbies, professional acumen or collections which might be shared. Each individual patron is not only a target for your program design but can also be an active participant in programming. In your search for programming resources, don't forget your own talents and those of your staff. Someone's special interest or expertise might provide the catalyst for a program.

Just think of the possibilities: handicrafts
crepe-making
antiques
beekeeping
stocks and bonds
rare books
auto repair
solar cooking
gardening
composting
Zen
Russian embroidery
spinning and weaving
herbal teas and potpourri
Art...
Science...
Music...
Humanities

Antique Autumn

You are an individual.

Each individual in the community is also a prospective volunteer for planning and publicizing as well as presenting programs. Volunteers are helping many libraries cope with lost staff and funding, curtailed hours and budgets. Program resource development can easily be implemented with the use of a volunteer staff. None of the tasks are so complex that they could not be handled by a student or community-minded adult. Volunteers can provide the time you don't have. They can also provide an array of support services such as the distribution of promotional material, typing of press releases or the creation, lay-out and paste-up of artwork. It is often the volunteer who makes the difference between the brainstorm and the reality.

The Organization As Resource

In addition to cultivating individuals as programming resources, consider the various organizations in the community as a support system for program planning. Small businesses, corporate giants, academic institutions, museums, historical societies and community service organizations all have potential as programming resources. Each group is a member of the community you serve. Why not invite representatives of these organizations to participate in your program development? That way you will discover what type of programming might respond to their needs as well as how they might help you. And they CAN help you--not only as sources for program presentations but for auditorium space, loan of equipment, gallery space or exhibit materials.

CONSIDER YOUR ASSETS

Your library facility can play a role in determining program design. A storefront library can take advantage of the fact that it has a built-in audience and offer sidewalk exhibits and demonstrations on topics of interest to consumers. On a busy Saturday, for example, the library might sponsor an Energy Day which would spotlight conservation methods, solar and other alternative energy sources. Scheduled speakers could participate in discussions on fuel conservation and environmental concerns facing the community. Demonstrations throughout the day would attract passers-by who might not normally stop at the library in the course of their shopping. Such a program could present the image of the library as the "information store" to the public.

The library in a less accessible location might plan a fair or a festival on the energy theme but would need to place more emphasis on publicizing the event. If your library has such assets as space and unlimited parking, use these features to your advantage.

ENERGY AUDIT

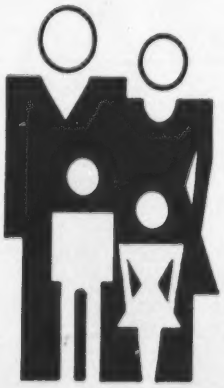
The Resource File

Identifying resources for library programming is the first step to successful planning. Organize this information so it is readily available when you begin to plan a program. The resource file is an easy way to do this. The file should include the names of people and organizations that might help you--

* by contributing their TIME;
* by contributing MONEY to see a special program carried out;
* by ACTIVELY PARTICIPATING in some other manner, perhaps by arranging publicity, assisting with art or by loaning materials for display.

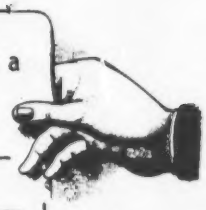
Such a file will put all of your sources within easy reach and will help you beat one of the primary deterrent to programming--TIME.

In order that the resource file function efficiently, it is important that the information included be as complete as possible. Devise a form which you can keep handy at the reference or circulation desk. Either you or a patron might fill in the pertinent information. If you are looking for specific types of resources, create a display in the lobby focusing on your search. Mail questionnaires to appropriate groups or persons if you want more detailed responses. The following examples may help you devise the most helpful methods of gathering and organizing resources.



on file

Model For A Resource Questionnaire



We would love to include you in our resource file! Won't you take a moment, please, to let us know what you may contribute:

NAME: _____

ADDRESS: _____ TELEPHONE: _____

_____ BEST TIME TO CALL: _____

AREA OF EXPERTISE/INTEREST: _____

EXHIBIT MATERIALS: ( ) yes, available for loan ( ) no exhibit materials

( ) no, but access to some for use in presenting a program

TYPE OF MATERIALS AVAILABLE: _____

PROGRAM OFFERING YOU MIGHT MAKE: _____
(please tell us about it!)

_____

SLIDE LECTURE ( ) FILM PREVIEW/DISCUSSION ( ) DISCUSSION ONLY ( )

COORDINATE A PROGRAM ( ) OTHER ( )_____

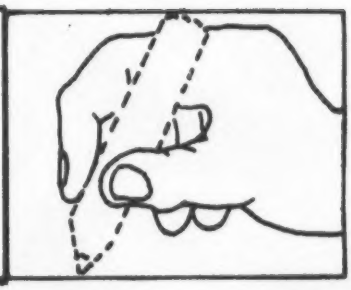
NO TIME BUT WOULD CONTRIBUTE INSTEAD BY _____
(please specify)

NO TIME NOW, BUT KEEP ME IN MIND ( )

WOULD BE HAPPY TO HELP WITH REFERENCE REQUESTS ( )

BOOK SELECTION ( )

ORGANIZATION RESOURCES

Organization: Address: Telephone President/Contact person: Profile notes:	

TYPES TO INCLUDE

Business
Professional
Political
Cultural
Religious
Educational
Ethnic
State/federal offices
Museums
Historical societies
Colleges and universities
Technical and training schools
Theatres and theatrical groups
Historical sites
Craft guilds
Art galleries
Churches
Commercial enterprises
Media

SOURCES

Art Is All Hours
Arts Catalogue of New Jersey
Ayer Directory of Newspapers
Encyclopedia of Associations
Historical Organizations in New Jersey
People's Yellow Pages
Standard and Poor's Register
City directories
College catalogues
Chamber of Commerce handbooks
Consumer guides
Museum catalogues
Telephone books
Other locally generated guides

WHO? WHERE? HOW$

Resource Search Sample

DISPLAY

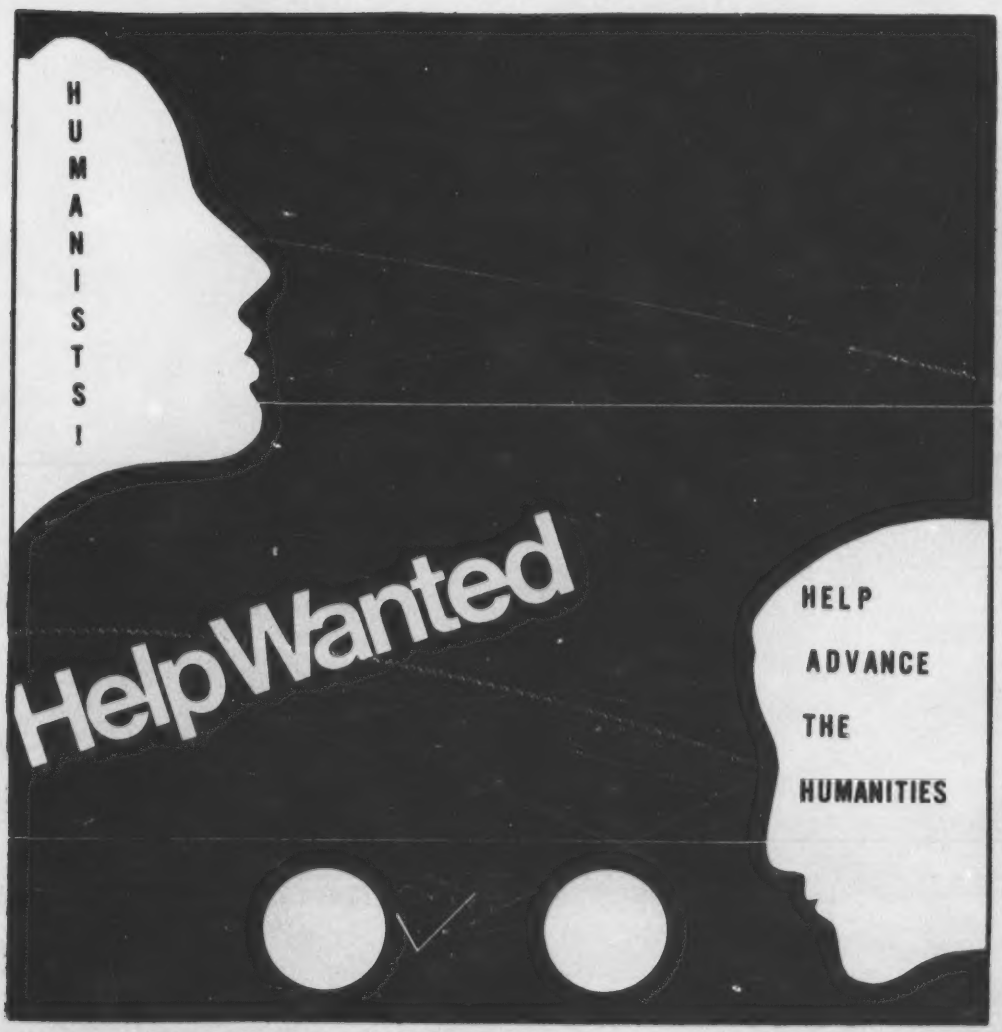
Selected humanities books.

A poster defining the humanities, humanists.

A bibliography directing patrons to humanities resources in the library.

An exhibit of material culture items (realia).

A questionnaire for humanists to be used in your resource file modeled on the one on the following page.



KNOWING WAYS OF HUMANITIES NJSL NEH

NEW JERSEY STATE LIBRARY
185 WEST STATE STREET
TRENTON, N.J. 08625

fill out and return form to:

NEH/NJSL Project
attn: Jude Burkhauser
NJ State Library 185 W. State
Trenton, NJ 08628

DUPLICATE IF NECESSARY!!!!& ROUTE

THE FOLLOWING INFORMATION WILL BE PRINTED AND DISTRIBUTED TO ALL PUBLIC LIBRARIES IN N.J.

SCHOLAR: _____
(name as you wish it to appear)

AFFILIATION: _____
(institution or organization)

ADDRESS: _____
(as you wish it listed for public use)

_____

_____

TELEPHONE:( ) _____

POSITION HELD: _____

AREA HUMANITIES EXPERTISE: _____

_____

ACTIVITIES IN HUMANITIES: _____

_____

PUBLIC POLICY ISSUES:

_____
(you will discuss within context of humanities)

MAJOR PUBLICATIONS: _____

_____
(attach sheet if necessary)

PROGRAM ROLES: speaker( ) panel discussant ( ) debater ( ) moderator ( ) evaluator( )
resource consultant( ) group discussion leader( )

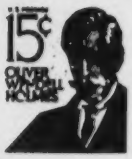
FEE: yes( ) amt. no( ) TRAVEL EXPENSE: yes( ) no( )

TRAVEL DISTANCE: state-wide( ) 50 mi. radius( ) other: _____

ADVANCE NOTICE REQUIRED: 2 weeks( ) one month( ) longer than one month

KNOWING WAYS OF HUMANITIES NJSL NEH

WAYS OF KNOWING . . . THE HUMANITIES IN NEW JERSEY
Presented by the New Jersey State Library and
the National Endowment for the Humanities

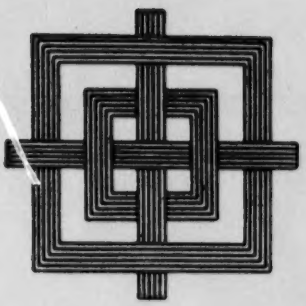


Program Mailing Lists

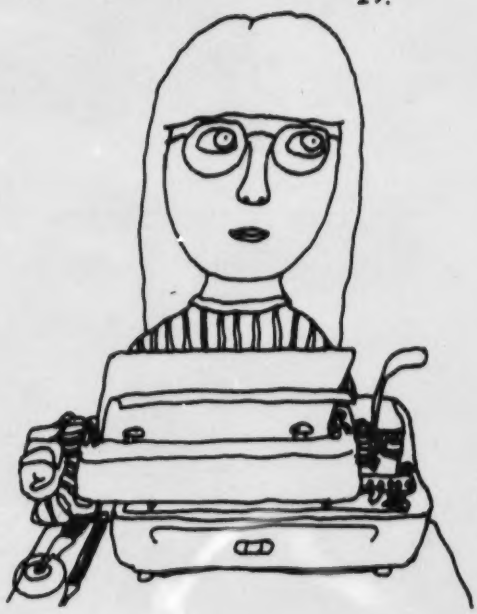
Develop mailing lists from the community survey, resource file and personal contacts. You may find it helpful to compile several different sets of mailing lists. One might be aimed at patrons who have sponsored past programs or who have expressed special interest in programming. Another may be for those in the community who have some influence in library matters. Each list can reflect a different degree of interest and involvement in the library.

Use the lists to advertise your programs. Whether people on the list attend programs or not, you have established an important line of communication. You never know when this may be important. It could bring your library support--at the ballot box or in program planning assistance. You might even receive unexpected but useful donations. One large county system, which has communicated with its public in this manner for many years, has received a microscope for the children's department from a local scientist, a set of expensive reference books from a humanities scholar who was moving and the extended loan of antique costumes and mannequins from a local historical society. Some of your needs may be met in this way without deflating your budget.

You might invite those on your lists to an open house at the library. This can serve as a thank-you for their support as well as a reminder of your active role in the community. Schedule an exhibit, provide home-made goodies and perhaps some entertainment by a local musician, magician... whatever. Make sure your invitation is signed by every staff member. Patrons might not recognize your name, but there's sure to be one that strikes a familiar chord!



Program Design



LIBRARY PROGRAMMING CHECKLIST

___ PROGRAM CONCEPT
gathering ideas

___ PLANNING SESSIONS
deciding on purpose, theme, target audience, objectives

___ PROGRAM DESIGN
selecting format, determining scope

___ APPROVAL OF PROGRAM PLAN
consulting director, library board

___ SELECTING PROGRAM PARTICIPANTS
choosing speaker, panelists

___ SELECTING PROGRAM MATERIALS
choosing audio-visual material, books

___ BUILDING AN AUDIENCE
publicity methods

___ DEVELOPING IN-HOUSE PROMOTIONAL MATERIALS
bibliographies, flyers, posters

___ DEVELOPING EVALUATION TOOLS
questionnaires

___ PUBLICITY CAMPAIGN

___ PRE-PROGRAM WORK
set up chairs, audio-visual equipment, microphone

___ THE BIG EVENT
welcome and introduction, thanks

___ FOLLOW UP
collecting and filing publicity, thank-you letters, evaluation

THE PLANNING MEETING

DECIDE: What is the program topic?

Who is your target audience?

What is the purpose or goal of the program?

What are the objectives of the program?

What will the scope and format of the program be?

How will the program be evaluated?

ASSIGN RESPONSIBILITY FOR:

Program Details:

. setting the time, place, date and participants
. clearing program design, use of meeting rooms
. arranging for special equipment
. contacting participants
. providing for payment
. introducing the program or speaker
. follow-up letters
. cleaning up

Public Relations:

. collecting facts regarding the program
. gathering visual materials for publicity
. writing press releases
. determining publicity schedule
. providing posters, flyers, bibliographies
. building audience through letters, announcements to organizations

Follow Up:

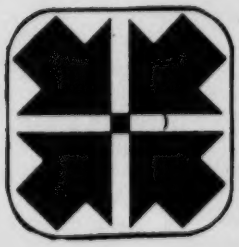
. planning evaluation method
. producing evaluation tools such as questionnaires
. checking that all program and publicity details are arranged
. collecting all publicity for library files
. preparing a brief summary from evaluation tools

Program Design: Scope and Format

Develop goals and objectives appropriate to the program topic and to the target audience. Then, determine the scope and format which will accomplish these goals and objectives. Some of the questions to ask in this planning process include:

TARGET AUDIENCE: Is there a potential audience for this topic?

How large is it?



What type of presentation would appeal to this audience--a speaker, a panel discussion?

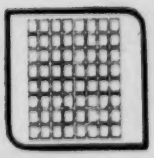
What would be the most convenient time to schedule a program for this group?

What would be the most effective types of materials for this audience?

What is the most effective way to reach this group with publicity?

RESOURCES: Does the library have sufficient resources for the topic?

If not, can they be located?



What is the best method of presenting the available material--exhibit, film, speaker?

Do the available resources restrict the program to one issue or do they provide the opportunity to present several aspects of the topic?

Are available resources enough for a one hour program, a series of programs or an all-day event?

Examples of various types of program formats were presented by the Southwest Library Association in Planning Library Programs, produced through a grant from the National Endowment for the Humanities. The formats are reproduced on the following pages.

Selecting Program Formats

* These formats can be used very successfully when combined with discussion periods before or after the program.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
FILM *	Rental fee or borrow	Requires projector and operator. Allow additional time to select and preview film.	Usually draws a good audience. Many excellent films to choose from. Easy to plan and present Can present information and add emotional impact	Must be previewed in advance Film can break or may not arrive so must have a back-up presentation. Must be combined with another format to insure audience can participate in discussion.
LECTURE *	Speaker's fee	Need amplifiers if large room. Allow additional time to select speaker.	"Name speaker" can draw a good audience. Can present information tailored to program and audience.	Success dependent on skill of speaker. Must make special arrangements to insure dialogue between speaker, humanists, and audience.
DRAMATIC READING *	Minimal (unless professional actors are used.)	Requires "readers" Must allow time to select readings and rehearse performers.	Involves more people in program. Interrelationship of audience and actors can stimulate discussion	Sometimes difficult to find appropriate readings. May be hard to find readers or coordinate their activities. Must make arrangements to involve audience in discussion
VIDEOTAPE *	Cheap to rent if available	Special equipment	Inexpensive way to present "name" speakers Many humanities programs have been produced in this format so can be used again	May be hard to find equipment Small screen may be hard to see so need several monitors for a large audience Must make special arrangements to involve audience in discussion.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
PANEL, DEBATE, SYMPOSIUM	Minimal unless some speakers are paid.	Extra time to select and brief speakers and moderators	Presents different points of view Can focus more clearly on issues, approaches, analysis Can be good discussion stimulator	May be hard to find well-matched speakers Speakers may have tendency to give long speeches, rather than debate Difficult to control - can get off course
PROJECTS, FIELD TRIPS	Varies	Special planning	Gives participants first-hand experience Cooperative action leads to good interaction among participants	Requires extra time for planning and arrangements May be difficult to relate to humanities theme May only appeal to limited group Hard to avoid 'problem-solving' approach
LIVE DANCE, or MUSIC	Minimal unless professionals are paid	Props/costumes; Amplification; Talent	Can attract large audience Interaction of audience and performers can aid discussion	Takes extra time and equipment May be hard to relate to humanities theme May appeal to limited group Can be hard to 'hold' audience for discussion
CRAFTS AND OTHER DEMONSTRATIONS	Cost of materials	Materials; other arrangements vary with event	Can be linked with related library materials to attract non-users Can attract large audience if activity is popular Good audience participation is possible	Difficult to relate to humanities and public policy issues May be difficult to locate teachers and equipment Programs may duplicate those offered elsewhere
EXHIBITS	Varies	Installation; exhibit space; insurance	May draw in non-users Requires minimal planning time or program personnel Can be used to work with other institutions and groups	No direct discussion May not attract interest; no way to record attendance Generally effective only when used with another program format

35

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
BOOK DISCUSSION GROUPS	Minimal	Selection of books; Discussion leaders	High level of group participation Stimulates discussion of issues, and critical thinking about books Relates well to humanities and libraries	Suitable only with small groups Takes extra time to select books May be difficult to stimulate interest in activity which requires audience preparation
"BUZZ" GROUPS	-0-	Need discussion leaders Extra time to prepare	Makes individual participation and discussion possible even in large groups Excellent follow-up to speech or film Possible to have several "special interest" focuses	Discussion is not likely to be very deep unless leaders are well prepared May require extra meeting rooms May be hard to find willing discussion leaders
GROUP INTERVIEW	-0-	Need moderator or interrogator	Brings out several points of view Good audience participation through moderator Adds air of informality to lecture or panel discussion	Becomes disorganized without careful planning and good moderator Can be difficult to get audience reaction without strong introduction
ROLE PLAY	-0-	Preparation of roles and directions to performers	Good method of illustrating issues and problems if handled well Generally good discussion stimulator Can bring out factors and attitudes that might be ignored	Can be stiff Situation enacted can seem over-simplified or stereotyped Tricky and difficult to use even if experienced

Approval of the Program Plan

ok?

Clear program topics and formats with the appropriate person in the library. All aspects of the program plan should also be made known to any individuals or organizations involved in the implementation. Even though members of an organization have representation on the planning committee, it is advisable to have written approval from the group involved in the program. This will ensure that communication with the group has been accurate and will also define the group's committment to the program.

Selecting Program Participants

If a speaker is the heart of the program, select one with great care. Begin with recommendations from the planning group, consult the library's resource file or search the resource directory included in this packet to track down the best candidates in the community.

It is always best to choose a person whose speaking ability has been observed in order to avoid unpleasant surprises. If possible, attend a lecture or class to determine if the person under consideration is suitable for the program and its target audience.

Once a speaker has been chosen, request photographs and background material which can be used in writing press releases. If the speaker is to be paid, arrange the formalities of a contract and fee in advance of the program. Letters of confirmation and follow-up should be sent to the program participant. Include time, location, program details and a map. The following suggestions from the Ways of Knowing Project may be helpful.

NEW JERSEY STATE LIBRARY
185 WEST STATE STREET
TRENTON, N.J. 08625

Suggestions for libraries hosting a speaker for the Ways of Knowing Project:

Please:

Confirm all program details such as date and time.

Provide adequate public relations for speaker.

Call the day before the program for final confirmation.

Give the speaker detailed directions to library and travel time.

Help the speaker set up and clean up.

Introduce the speaker properly.

Remember to carry out audience evaluation.

Request speaker to evaluate program.

Take advantage of the speaker's expertise and request advice on book selection.

Send speaker a note of thanks.

Call to confirm that speaker received payment.

Save all PR clippings.

Selecting Program Materials

Enhance the program by using films, exhibits or special graphics as well as by displaying related books and other print materials. Involve the program participant in determining the most effective supplemental material. The speaker can also be helpful in preparing bibliographies or pathfinders for the program topic.

Selecting materials will depend on access, so...

°Check all the possible film sources: regional film center, film circuits, museums, college or television station film archives, catalogs such as the Educators' Guide to Free Audio and Video Material.

°Investigate sources for related exhibit material: patron's or local subject specialist's collections, New Jersey State Museum Traveling Exhibit Service, Lending Department of the Newark Museum, historical sites and societies, service or health organizations, state agencies.

°Supplement book displays with holdings from the State Library which may be obtained through the Area Library.

°Inquire at schools or colleges for posiible summer loans of material.

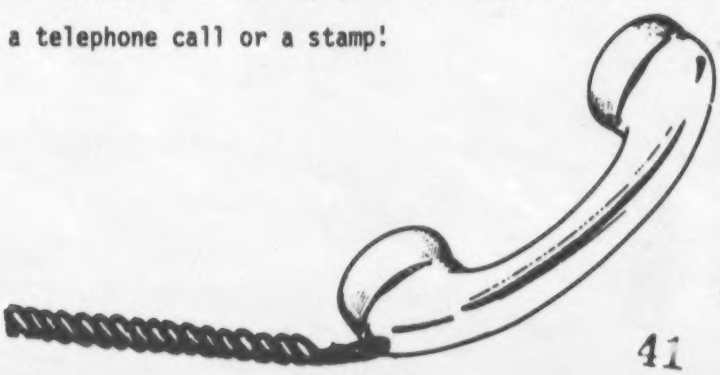
°Search reference sources for addresses of companies and organizations from which to request free literature.

°Keep notes on file about free material mentioned in magazines or newspapers.

°Don't forget to check businesses for possible exhibit materials such as a local stove dealer for a wood stove, solar company for a solar collector model.

°Search the library's own resource file.

Always remember that program materials can often be located for the cost of a telephone call or a stamp!



Developing In-House Promotional Material

Provide complimentary bibliographies for the program. Include a brief background of the goals of the program and a pathfinder to the related local and state resources accessible to the public. If a booklist of this type is prepared, be sure to make it appealing! Use press-on letters and line cuts and follow the rules of good graphic design in the NJLA PR kit.

Exhibits and displays are also effective public relations tools. These may be solicited from outside the library or generated by the library's or the library staff's collections. Displays excite interest, show off resources and promote interest in the coming program. The display might be thought of as a "teaser." Design it to pique enough interest in the program topic so that the viewer will want to find out more about the subject or perhaps bring in related materials to share.

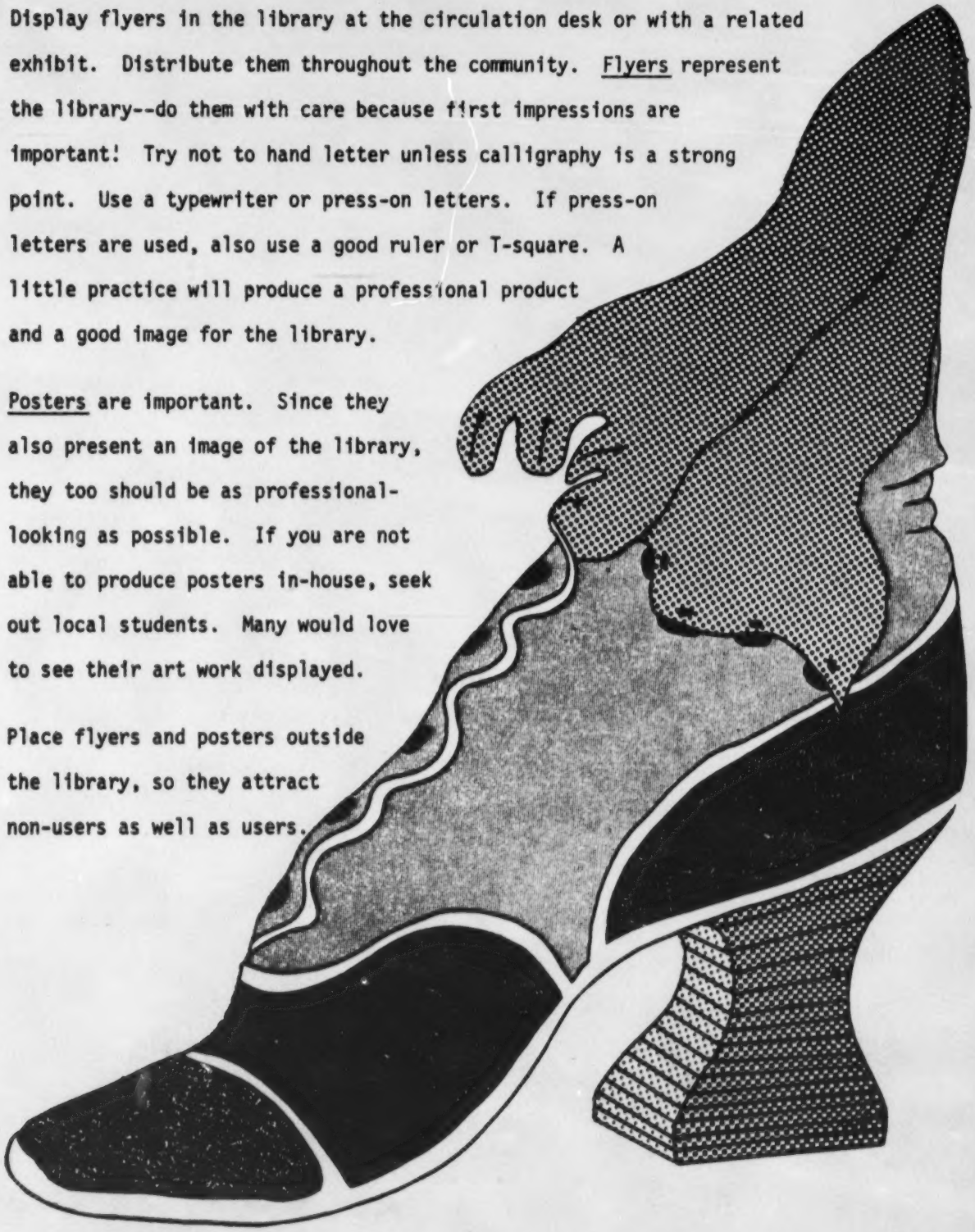
Flyers should be brief and should provide pertinent information about the program--such as topic, date, time and place.

WHAT?
When?
Where?

Display flyers in the library at the circulation desk or with a related exhibit. Distribute them throughout the community. Flyers represent the library--do them with care because first impressions are important! Try not to hand letter unless calligraphy is a strong point. Use a typewriter or press-on letters. If press-on letters are used, also use a good ruler or T-square. A little practice will produce a professional product and a good image for the library.

Posters are important. Since they also present an image of the library, they too should be as professional-looking as possible. If you are not able to produce posters in-house, seek out local students. Many would love to see their art work displayed.

Place flyers and posters outside the library, so they attract non-users as well as users.



Developing Evaluative Techniques

Evaluation is an important aspect of programming in the library. Whether the evaluation is on an informal level including staff and patrons who have attended the program or on a more formal level with a meeting of the speaker and planning group participants, it will provide a framework for producing more effective programming.

Your goals in program planning will benefit from a constant flow of evaluative criticisms which will produce a finer and finer finished product. Evaluation of each program will also indicate whether the initial evaluation of the community needs survey was accurate. It will provide a means for producing programs which adequately meet the needs of the community.

The following sample questionnaire was developed by the Ohio Humanities Project and was used in the New Jersey State Library's Ways of Knowing Project to elicit constructive evaluative criticisms from the librarians and the humanists participating in the project. Also included are the questionnaires developed by the Ways of Knowing Planning Committee for use in the project.

In the event the library is receiving funds from outside sources such as grants, formal evaluation is usually required by the funding agency. Good evaluative techniques, however, indicate the library's committment to effective programming. So, whether required or not, proper evaluation demonstrates this committment.

This questionnaire is to be completed by the librarian 1 month after the program.

Recently, your library participated in the statewide NEH project. The State Library is interested in your reflections on the NEH project. We appreciate your assistance in this project and thank you for your reply to this questionnaire. Please collaborate with others on your staff if this would be helpful. When complete, place the questionnaire in the stamped addressed envelope and mail. Thank you for your assistance.

1. Do you feel that participants in the NEH project left the program with a more accurate picture of what constitutes the "humanities" than when they began the program?

   ( ) absolutely ( ) yes ( ) uncertain ( ) no ( ) absolutely not

2. How successful do you feel the NEH project was in introducing the out-of-school adult to the humanities?

   ( ) very successful ( ) successful ( ) no change ( ) not successful ( ) not at all successful

3. If you compare the level of cooperation between public libraries and humanities scholars before the NEH project with cooperation after the project, has there been any change?

   ( ) yes ( ) unknown ( ) no

   If yes, please specify if the level of cooperation has increased or decreased (from 0% to 100%) and give examples of your observations:

4. Has your attitude toward working with humanities scholars changed as a result of this project?

   ( ) yes ( ) uncertain ( ) no

   If yes, please specify how your attitude has changed:

SAMPLE

MORE ON BACK ...

5. Since the NEH program, has your library been in contact with humanities scholars for any reason?

   ( ) yes ( ) no

   If yes, please specify why the library contacted the scholar:

6. Do you feel you are more willing to utilize the resources of humanities scholars as a result of the NEH project?

   ( ) absolutely ( ) yes ( ) uncertain ( ) no ( ) not at all

7. Would you be willing to participate in subsequent projects of a similar nature?

   ( ) absolutely ( ) yes ( ) uncertain ( ) no ( ) not at all

8. Since the program, have you or your associates thought of other potential programs that would improve the public's understanding of the humanities?

   ( ) yes ( ) no

   If yes, please specify the general nature of your ideas:

9. Have any librarians (either within your library or from another library) discussed the NEH project?

   ( ) yes ( ) unknown ( ) no

   If yes, please specify the general comments made by librarians:

HUMANITIES PROGRAM FOLLOW-UP REPORT

1. Have you had additional humanities programs since the packaged programs?

   ( ) YES ( ) NO

   If YES, how many? _____

   Did humanists provide input for the programs? ( ) YES ( ) NO

2. Have you worked with humanists to develop or expand your humanities collection? ( ) YES ( ) NO

   If YES, how many titles were purchased? _____

3. Did you find the procedures manual, How to Program in the Humanities, useful? ( ) YES ( ) NO

4. Have you produced humanities bibliographies since the packaged programs?

   ( ) YES ( ) NO

ADDITIONAL COMMENTS:

_____

_____

_____

_____

_____

AUDIENCE EVALUATION FORM

1. How did you find out about the program?

( ) POSTERS ( ) SCHOOL

( ) RADIO ( ) WORD OF MOUTH

( ) NEWSPAPERS ( ) OTHER

2. Was the program what you expected?

( ) YES ( ) NO

3. What is your opinion of the speaker's talk?

( ) INFORMATIVE ( ) POOR PRESENTATION

( ) INTERESTING SUBJECT ( ) DID NOT RESPOND WELL TO QUESTIONS

( ) DULL ( ) DID NOT HAVE A GRASP OF THE SUBJECT

4. Are you a regular library user?

( ) YES ( ) NO

5. Do you attend other library programs?

( ) YES ( ) NO

6. Were the physical arrangements for the program adequate?

( ) YES ( ) NO

USE OTHER SIDE FOR ADDITIONAL COMMENTS, CRITICISM, OR SUGGESTIONS.

PROGRAM MATERIALS REPORT

1. Were the display materials effective? ( ) YES ( ) NO
2. Was the publicity adequate? ( ) YES ( ) NO
3. How many bibliographies were distributed?*** _____
4. How many humanities titles were circulated?*** _____
5. Was there an increase in circulation in this subject matter?***
   ( ) YES ( ) NO
6. Would you be interested in additional program packages?
   ( ) YES ( ) NO

***PLEASE DESCRIBE BRIEFLY YOUR METHODS OF MEASURING THESE STATISTICS:

_____

_____

_____

_____

_____

ADDITIONAL COMMENTS:

_____

_____

_____

_____

_____

HOST LIBRARY PROGRAM EVALUATION

1. Attendance _____ Seating _____
2. What age group if any predominated? _____
3. How many people left the program before conclusion? _____
4. Was the program what you expected? ( ) YES ( ) NO
5. Was the speaker well informed about the subject matter? ( ) YES ( ) NO
6. How would you rate the presentation?

   ( ) EXCELLENT ( ) FAIR

   ( ) GOOD ( ) POOR
7. What was the audience reaction?

   ( ) ENTHUSIASTIC ( ) INDIFFERENT

   ( ) NEGATIVE ( ) OTHER _____
8. Technical difficulties? ( ) YES ( ) NO
9. Were the display materials effective? ( ) YES ( ) NO
10. Was the publicity adequate? ( ) YES ( ) NO
11. Was the coordinator accessible and helpful? ( ) YES ( ) NO
12. Were there any disadvantages to the pre-packaged program?

    ( ) YES ( ) NO Specify _____

    _____
13. Would you consider additional programming of this sort? ( ) YES ( ) NO

    Specify _____
14. Have you done humanities programs in the past? ( ) YES ( ) NO

    How frequently? _____

    COMMENTS:

Sources ➤

Baeckler, Virginia. PR for Pennies. Sources, Popewell, NJ. 1977.

Baeckler, Virginia and Linda Larson. GO, PEP, POP: 250 Tested Ideas for Public Libraries. U*N*A*B*A*S*H*E*D Librarian, 1976.

Michael Birkner, comp. Directory of Academic Historians in New Jersey. New Jersey Historical Commission, Trenton, NJ. 1978.

Connor, Vianne. Library Grant Programs 1978-79: A Report to the Libraries of New Jersey. New Jersey State Library, Trenton, NJ. 1979.

Cultural Directory II: Federal Funds and Services for the Arts and Humanities. Smithsonian Institution Press, P.O. Box 1579, Washington, DC.

Erteschik, Ann. Library Programs Worth Knowing About. US Office of Education, Washington, DC. 1977.

Frohock, Fred M. Public Policy: Scope and Logic. Prentice-Hall, Inc., Englewood Cliffs, NJ. 1979.

Funding Programs for Libraries: A Directory. Dept. of Health, Education, and Welfare, State and Public Libraries Services Branch, Office of Libraries and Learning Resources, US Office of Education, Washington, DC. 1979.

How to Find Information on Companies. Washington Researchers, 918 16th St., Washington, DC 20006.

Humanitems. Newsletter, New Jersey Committee for the Humanities, 35 College Ave., New Brunswick, NJ.

"A Mission Statement for Public Libraries: Guidelines for Public Library Service Part I". ALA Public Library Association Goals, Guidelines, and Standards Committee. 1977.

Mooney, Michael and Florian Stuber. Small Comforts for Hard Times: Humanists on Public Policy. Columbia University Press, NY. 1977.

The Newsletter of Free Materials, Dyad Services, P.O. Box 4696, Station C, London.

O'Donnell, Peggy and Patsy Read. Planning Library Programs. South West Library Association NEH Publication.

Pipines, Pamela and Terence Ripmaster, eds. The Arts Catalogue of New Jersey. Avery Publishing Group, Inc., Wayne, NJ. 1978.

Rae, Douglas W. and Theodore J. Eismeier. Public Policy and Public Choice. Sage Publications, Inc., Beverly Hills, CA. 1979.

Rochell, Carlton C. "Libraries and the Humanities: NEH on the Move". Library Journal. April 1, 1979, pp. 797-79.

Rubin, Lois. Art Is All Hours: A Bicentennial Arts Resource Directory for New Jersey. Trenton, NJ: New Jersey Department of Education, 1976.

Smith, Craig W. and Eric W. Skjei. Getting Grants: A Creative Guide.... Harper & Row, NJ. 1980.

Sykes, Paul. The Public Library in Perspective: An Examination of Its Origin and Modern Role. Clive Bingley, London. 1979.

Waldron, Richard, ed. Historical Organizations in New Jersey: A Directory. New Jersey Historical Commission, Trenton, NJ. 1977.

Warncke, Ruth. Planning Library Workshops and Institutes. American Library Association. 1976.

Winning the Money Game: A Guide to Community-Based Library Fundraising. Baker & Taylor, NY.

Women in Communications (Tulsa Chapter). Communications for the Humanities. Oklahoma Humanities Committee. 1974.